

# Comparative Analysis of the Image of the Hawk and the Eagle (On the Example of T. Pulatov's "Property" and X. Dustmukhammad's "High Above The Rocks")

Hashimova Sh. K.  
Lecturer, Fergana State University

**Abstract:** This thesis provides a comparative analysis of the images of hawk and eagle in the works of T.Pulatov "Property" and X.Dustmukhammad "High above the cliffs". The functions of these two characters within the framework of the work are scientifically substantiated and the similarities and differences are shown.

**Key words and phrases:** novel, image, hawk, eagle, story, narrative, artistic-aesthetic idea.

The prose of Temur Pulatov had a positive influence on the work of subsequent generations, in particular, a number of writers of Uzbek literature. Indeed, "influence and interaction, inextricably linked to the process of artistic creation arising from the encounter between different national literatures, is one of the most complex, extraordinarily difficult issues of literary studies. It includes primarily internal and external influences. The "internal influence" is considered a "phenomenon that persists within a nation's own literature"[1, 67]. In this sense, we can say that his image of the hawk in the story "property" has influenced the large-scale story of Khurshid Dost Mohammed "high above the cliffs" [2, 3]. There are several reasons for this. Firstly, X.Do takes as an epigraph to this story Muhammad takes a passage from a story by Temur Pulatov. Secondly, both depict birds of prey-hawks and eagles. Thirdly, both describe in detail the peculiar world of birds. But the story was written by Timur Pulatov in 1974, and by Khurshid Dost Mohammad in 1986.

In fact, the image of the bird has existed in literature for a long time. In folk tales and byliny, the nightingale, as if birds such as the Semur, stork, crane, pigeon, fly and swallow were companions of man, helped to solve heroic problems, or conveyed messages about something. Later on, the image of the bird found its way into written literature. In particular, profound artistic expression of the images of hawk and eagle can be traced in the analysis of the works of Timur Pulatov and Khurshid Dost Mohammad. True, in the short story the scale of representation is wider and more detailed. However, if we look here at the artistic and aesthetic function of the images, the eagle's function is no less than that of the hawk. Both encourage one to look at a real creature with human perception and understanding. In-depth analysis of the essence of life in progress and through this teaches how to perform one's human duty, mission correctly.

Temur Pulatov introduced into the image of kalkhat or Khurshid Dost Mohammed the Eagle the features inherent in his aesthetic ideal, artistically reinterpreting their life. Here the image of the hawk as a bird, in particular as a

generalising image of the family of birds of prey, exhibits traits inherent only in hawks. To prove our point, we follow the following passage:

"The hawk always flew over the territory that belonged to it, according to the unwritten law of birds on the night after the full moon. From a single rock sticking out of the sand, across the desert, it is a painfully long flight over a lake that dries up in summer, on the right bank of which grows small acacia trees. The journey there and back takes up to a light day. But the hawk was unable to return to his home when a boiling wind lifted the sands into the sky and put a well above it. It was then that he had to hide in the saxaul bushes to save his life, afraid of what he was carrying and afraid of the light of the shooting star" [2, 390].

This excerpt from the story compositionally acts as an exposition, in which a description of the hawk is given. In describing the hawk and its condition, the writer describes the specific space, territory and lifestyle of the hawk. First of all, the hawk may roam the territory it considers its property during the day, thus protecting its property from other birds. Secondly, it displays the instinct to fight the enemy within itself, to protect its property, its homeland. Beneath the fact that his inner Hadik regularly pushes him to take such a long and gruelling flight every month, the character of a hawk manifests itself. The writer narrates the events to the smallest detail, expressing the psyche, the inner world, the contemplation of the hawk. While focusing on the aspects inherent to the hawk, his top-down gaze also indicates that he is observing the tiny animals that live in the sand. In particular, he describes with great skill such situations as the epkin entering the nest of the tuber, the leaching of wet air in the same nest, and the penetration of the epkin into the sand dunes of the nest caused by the clogging of the cul-de-sac [2, 394-395]. Or, by depicting the slow gradual change in colour and light in the images from the process of night changing to dawn to sunrise, the reader experiences the beauty of nature in the desert [2, 395-400]. Interestingly, details such as the above highlight the image of the hawk and its ability to know everything even by smell. But even in such a place the writer charmingly portrays the presence of life, the manifestation of the special beauty of life through such details as waders, lapwing, saigas, beetles, goats, snakes, bats, eagles, grasshoppers, wormwood, dew, light, sun, moon.

X. Dost Muhammad describes the image of the eagle with a similarly close understanding and idea. However, this work is written in the genre of story which focuses on the image of the eagle: "from the scanty earth of the rock one can see the clumsy golden light of the sun, the air is cold. The sun seemed to be spewing a chill from it, Zarrin licking the twisted rock, pressing it against his wings, against the neck of the Eagle who was standing on the edge of the cliff. Beneath the Eagle's feet a bell-shaped wing swayed gently like a fan, dangling from the steep rock like a tegay tegay. A cold wind blew beneath her wings, knocking on her soft hump covered with soft steam. The eagle turned her neck cautiously and looked in the direction of the wind." [3, 107].

The presented excerpt is an exposition in which Khurshid Dost Mohammed used a landscape and descriptive-narrative method. In this aspect it is close to the above-mentioned story by Timur Pulatov. Particularly given here is the aging bird of prey, the Eagle, and his experiences. But Temur Pulatov, by emphasising that the hawk flies every month, draws attention to the fact that he cares for his space, or rather his homeland. On the other hand, Khurshid dust Muhammad, through the image of the eagle, promotes ideas such as freedom, pride. True, in both works the authors

proceeded from the principle that any image would exist in a certain space. The space described by Khurshid Dost Mohammed, i.e. high cliffs, corresponds to the essence of the Eagle. Although the bird stopped flying in its old age, it also spends the last hours of its life trying to maintain pride, intensity and restraint in its character. Similar qualities are inherent in the nature of the Eagle, and because of this trait the writer seems to be comparing the eagle to man on a symbolic basis even in the very first depiction.

While the works describe the state of the hawk and the eagle in old age, Temur Pulatov uses hindsight to inform about the rest of the hawk's life. Khurshid Dust Muhammad also sometimes uses a retrospective approach in the story, recalling the Eagle's past. But at the beginning of the work he depicted helplessness through the rising sun, the blowing cold wind and the wounded wing of the Eagle. Most importantly, in both works the character of the hawk and the Eagle are given some features, so that unwittingly the reader begins to compare the images of the hawk and the Eagle.

Thus, the complex image in Temur Pulatov's style and profound psychopsychologism manifested themselves in this story expressing characteristic traits of the hawk's image. And in the image created by Khurshid Dost Mohammed, great attention is paid to human pride, honour and personal example. The images of the hawk and the Eagle emphasise that life is vast and that it takes great responsibility to live it. Both writers used the image of the bird to express their artistic intent. As a result, a number of intimacies are felt in the work.

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